

A JAZZ VESPERS FOR CHORUS, SOLOISTS, ORCHESTRA AND JAZZ QUINTET

by

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Submitted to the faculty of the  
Jacobs School of Music in partial fulfillment  
of the requirements for the degree,  
Doctor of Music  
Indiana University  
December 2016

Accepted by the faculty of the  
Indiana University Jacobs School of Music,  
in partial fulfillment of the requirements for the degree  
Doctor of Music

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October 10, 2016

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*To Noel, the Girls, Mom and Dad*

## Acknowledgements

I would like to thank Dr. David Baker for his willingness to approve this project, for his offer of private studies and also for the privilege of being in his Ellington and History of Bebop Courses. Thanks to Dr. Jan Harrington for his willingness, along with the University Singers, to collaborate with the African American Choral Ensemble; to Marietta Simpson and to various graduate vocal students in the production of *A Celebration of Spirituals*, a series dedicated to the preservation of the formally-composed spiritual. In addition, I am grateful to Dr. Carmen Tellez for her approval of my project and guidance through my degree program; To Dr. Robert Hatten for his mentorship and willingness to point out my use of theoretical principles from his class in my jazz performances; and to Dr. Charles Sykes and the African American Arts Institute for the years of employment as director of the African American Choral Ensemble; Thanks also to Drs. Portia Maulsby and Melody Burnim from the African American Archives of Music for allowing me to be a research associate and to Dr. William Banfield, for years of mentorship and friendship collaborations and his superb books on music and culture. Thanks to David and Lida Baker for the book, *The Black Composer Speaks*. Thank you to my excellent research committee, Drs. Betsy Burleigh, Dominick DiOrio, Jan Harrington, and a special thanks to Dr. Don Freund for agreeing to serve as my research director. Thank you to all of my music teachers from childhood: (Mrs. Holcomb, Betty Jo Welch, Pam Thurman, Dr. David Livingston and Vince Di Martino for their excellent instruction and for offering me numerous playing opportunities. Thanks to Bethel A.M.E. Church and the Indiana A.M.E. conference for their support and for allowing me to serve with them. Lastly, I thank God; my family (especially my wife Noel) for

moving around the country and the community around the world that helped influence my musical self and this project.

**Preface:**  
**An Analysis of Liturgical Jazz, Classical and Jazz Collaborations  
and Analytical Commentary on a Jazz Vespers for Chorus, Soloists,  
Orchestra and Jazz Quintet**

This paper presents a background on the use of jazz in the church, a historical timeline of integration of jazz and classical music, and lastly, a summary and analysis of my Jazz Vespers for Chorus, Soloists, Orchestra and Jazz Quintet. This piece reflects my desire to reconcile the various cultural aspects of my work and the components of the church's history into a single act of worship. These components include the harmonies and rhythms of jazz and gospel music, Twentieth Century Classical music, including Stravinsky and more extensively Monteverdi's Vespers, Musical Theater and Opera. I have applied the principles of pastiche that is a mixing of style and materials and/or the imitation of other artist or periods in an attempt to create imagery that highlights the text with a sense of worship and awe.

The modern use of the term "Jazz Vespers" means primarily a jazz performance or service without any application of text, and/or use of the formal structure of the actual Vespers service of the Roman Catholic, Greek Orthodox, or Protestant liturgies. None the less, there are many instances of jazz music being used successfully as service music, and performances being observed within the structure of a liturgical service, such as the Vespers, with the use of either traditional Psalms or Old Testament readings and poems, literary prose, and other writings which reflect a spiritual, humanistic nature.

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# INSTRUMENTATION

**Jazz Quintet:**

Clarinet in Bb  
Alto Saxophone  
Piano  
Acoustic Bass  
Drum Set

**String Orchestra:**

Violins I, II  
Violas  
Cellos  
Basses

**Soloist:**

Soprano Solo  
Tenor Solo  
Baritone Solo

**Chorus:**

Soprano  
Alto  
Tenor  
Bass

## Chapter 1: SACRED CONCERTS AND JAZZ MASSES

Duke Ellington gave us the earliest examples of this union of jazz and liturgy with his Sacred Concerts: *A Concert of Sacred Music* (1965), the *Second Sacred Concert* (1968) and the *Third Sacred Concert* (1973). The first of these premiered in San Francisco at the Grace Cathedral as a result of a direct collaboration and commission by the Rev. John S. Yaran, who had approached Ellington as early as 1962 about performing at the church. Ellington utilized his characteristic musical language to express the text, much of which he wrote, and which was spiritual in nature, reflective of biblical lessons. He introduced a tap dancer, Bunny Briggs, who danced to a musical setting of Psalm 150, as well as to the biblical text describing King David's dancing before the Lord. (2 Samuel 6:14)

Ellington's *Second Sacred Concert* premiered at the Cathedral of St. John Divine in New York in 1968. The Third Concert took place in London at Westminster Abbey, and was Ellington's last testament. He died six months later. In this concert, Ellington extends his 32-bar form hymn, *Come Sunday*, into a larger formal structure, featuring his orchestration of brass and contrasting woodwinds in extremes of register, which exploits their unique timbre.

Mary Lou Williams was not only a fine pianist that influenced such jazz giants as Thelonious Monk and Miles Davis, but also in 1957 she was baptized into the Catholic faith and began to see jazz as part of her calling to help jazz musicians who were addicted to drugs. Williams believed jazz was fundamentally the music of healing. She wrote three jazz masses. The first was composed in honor of Martin Luther King Jr. after his assassination in 1968. Her third Mass, commissioned by the Pontifical Commission on Justice and Peace is now commonly called *Mary Lou's Mass*.

An example of the use of Jazz Vespers today can be seen in the Jazz Ministry of Saint Peter's Church, located in New York. The mission statement reads: "The Jazz Ministry at Saint Peter's Church is a home for diverse individuals and communities, which celebrates the dignity and vitality of jazz, provides vibrant worship and pastoral care, and, through intersecting partnerships, offers jazz programs, education and services. Saint Peter's stated vision it to celebrate jazz as a vibrant, creative and cohesive force for spiritual nourishment and inclusive community. Wynton Marsalis was commissioned to write the Abyssinian Mass as a commemoration of the church's 200<sup>th</sup> anniversary. The Abyssinian Mass is a celebration of the church's enduring spiritual and intimate relationship we seek with a higher power. But the music has universal appeal too, as its jazz and gospel elements combine to form music that's both spiritual and secular.

Many of the greatest jazz musicians today come out of the church. The church is one of the last places that retain the actual feeling of the blues in sound and also the call-and-response rituals that are central to our music... The principal fact of the Abyssinian Mass-the feeling that we want you to come away with-is uplift through the way we all come together.<sup>1</sup>

My first personal attempt to work within this parameter was a piece I wrote for NEA Jazz Master, Bassist Richard Davis, and a community gospel choir. This was part of a National Endowment for the Arts residency in which Davis put together four concerts in one year, bringing in various jazz masters. The concert in which I participated in celebrated the fusion of gospel and jazz. The personnel included Stanley Turrentine, saxophone, Kenny Barron, piano, Carl Allen, drums, and Davis himself, on bass. The piece was entitled *Spiritual Medley* and explored the use of traditional folk material, starting with the minor pentatonic scale of *Wade in*

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1. Wynton Marsalis, Liner Notes, *The Abyssinian Mass, Jazz at Lincoln Center*, Blue Engine Records, 2016, compact disc.

*the Water*. Since then I have also arranged and performed a collection of Ellington's sacred concert music, namely, *Come Sunday*, in an original setting, *Hallelujah*, and Ellington's *David Danced Before The Lord*. This arrangement was performed once by the African American Choral Ensemble; once with the IU Jazz Ensemble under the direction of Jeremy Allen; and once with the newly-formed Martin Luther King Jr. Community Jazz Chorus.

In 2013, I was contacted by the U.S. Consulate for Brazil to present a concert of music by African American composers. I was introduced to the Camerata de Curitiba, a professional chorus and orchestra in Curitiba, Brazil and invited to be on their concert series. This involved a week-stay and rehearsals with the choir, orchestra and soloist each morning, the culmination being two concerts on the weekend. I programmed several a cappella spiritual settings, including a motet style setting of *Deep River* by R. Nathaniel Dett. I concluded the spiritual set with my setting of *Mary Had a Baby*, with orchestra, chorus, soloist and rhythm section; this was followed by Ulysses Kay's, *Choral Triptych*, a piece which showed no signs of an Afro centric aesthetic per se, but was in the fashion of Hindemith, Kay's former teacher. The next piece on the program was my setting of Ellington's *Come Sunday* for men's ensemble, chorus, soloist, orchestra and rhythm section. This setting incorporates the jazz hymn beginning with six-voice men's ensemble, followed by a soloist with rhythm section and vocal/orchestral pad as background. The piece then employed an original setting, entitled *Hallelujah*, which is comparable to Ellington's composition of the same title, in terms of tempo and style. The swing feel utilizes the gospel shout. The piece continues into Ellington's *David Danced Before The Lord*, a contrafact of the opening *Come Sunday*. In this arrangement instead of what would normally be a "big band saxophone section solo", I gave the orchestra a harmonized version with bebop style phrasing. Although the orchestra was new to this style, they were trained at the

highest level on their instruments and willing to embrace the style and challenge. The following year I was invited back and requested that my *Jazz Vespers* be programmed.

## **Chapter 2: JAZZ AND CLASSICAL: BACKGROUND**

Jazz (improvisation), much like a fugue, can be seen as a process. In both of these processes a number of musical activities occur - augmentation, diminution, imitation and counterpoint, even if not in the exacting way in which a fugue happens. These processes produce small-scale musical events in the formal sense. I note “small scale events”, because part of the criticism of jazz in comparison to classical music centers around the idea that jazz offers more or less of a sense of melodic interest, figurations, melodies and rhythmic impetus, but when judged against classical music, it falls short because of a lack of large-scale formal design, and yet it shares process and musical practice in action with various components of renaissance music as well as baroque music; figured bass realization as well as theme and variation forms like chaconne and passacaglia; and the musical borrowing of harmonic formulas from all periods of classical music, specifically 19<sup>th</sup> and 20<sup>th</sup> century harmonic language.

What jazz is, and what the possibilities are within art music and within the academy, has been a subject of ongoing debate and musical experimentation. The musical borrowing and fusion within jazz is so great and encompasses so many aesthetics that it not only begs questions about its origins but also its trajectory. There are many historical narratives against its existence at various stages between the early 1920's through the 1950's. The sense of social class and “art” versus “folk” dynamics continues to be part of the ongoing debate, while also serving as the catalyst for new attempts within mixing and fusing genres. The goal has often been to either take jazz in a direction that rescues it or directs it towards a particular aesthetic goal (value system), even if that goal is no aesthetic at all. In assessing the success of a given work, and the problematic dynamic of assessment, often a piece just ends up sometimes sounding like jazz,

sometimes sounding like classical, versus a truly integrated language that occurs as the combination of the two. Much of the criticism about jazz's limitations when viewed in relationship to classical music is outlined in the writings of British critics of the 1940's and 1950's. Critics such as Roger Pryor Dodge, Winthrop Sergeant and Eric Hobsbawn all write about jazz from a comparative point of view, but using only European terminology and aesthetic values as the comparative measure. This is due in part to the fact that understanding the elements of European influence are easier and far more detectable than those that come from the Americas and Africa. Hobsbawn points out that jazz composition has created melodies that are similar and even comparable to Western Art melodies, but not formal structures - tunes but not compositions. He goes on to note the contributions jazz's virtuosic nature extend to classical music. But if we compare jazz performance with classical, "we see that jazz has vastly extended the range and technical possibilities of every instrument it has touched."<sup>2</sup> Classical elements, particularly, harmonies and harmonic formulas and chord progressions extracted directly from the classical literature are very much a part of jazz; James Rees Europe, military marches and 19<sup>th</sup> century harmony and formal structures all influenced ragtime; indeed the runs of Art Tatum have particular groupings that range in likeness to Rachmaninoff and Scriabin. These technical skills and harmonic structures work within small-scale formulas, the blues and 32-bar forms. The integration of jazz and classical music, and the degrees of influence within various works and composers, is an ongoing process that involves various degrees of fusion, as well as varying degrees of cultures and styles. Did symphonic jazz from Paul Whiteman, Will Vodery, James

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2. Eric Hobsbawn, "The Musical Achievement," in *Reading Jazz: A Gathering of Autobiography, Reportage, and Criticism from 1919 to Now*, ed. Robert Gottlieb (New York: Vintage, 1999), 810.

Reese Europe have an influence on Ellington's music? Did the blues have an influence on Copland or Bernstein's music? In my immediate circle, I have programmed and studied the music of David Baker, which uses various jazz and Afro centric tropes, while other pieces employ the latest twentieth century compositional techniques, including serialism.

Terry Teachout lists numerous composers from Debussy to Milhaud, Copland to Hindemith that demonstrate jazz influences in their works. Teachout suggests that Milhaud's ballet score for *La Création du Monde* (1923) includes many of the authentic elements of jazz, since it is orchestrated for an ensemble resembling the early dance bands in instrumentation.<sup>3</sup> The Harlem stride pianist regularly interpolated classical themes. Fats Waller studied and played Bach organ music. Paul Whiteman and saxophonist-composer Fud Livingston were listening to the works of Claude Debussy Maurice Ravel and Igor Stravinsky. Bix Beiderbecke codified this influence in four "written" miniatures for solo piano transcribed by Challis "In a Mist" (Okey/Columbia, 1927) that contain whole tone progressions similar to those heard in Debussy.<sup>4</sup>

Terry Teachout points out that it is ragtime that helped to infuse European harmonic functions, phrase structures and formal designs. Ragtime was fully written out music, so the early players of ragtime often studied with a classical teacher. Both New Orleans style and Ragtime taught European melody and harmonic frameworks. Sections from military marches and nineteenth century piano harmonies are evident in the music of James Reese Europe, as well as Scott Joplin. New Orleans had an opera-based classical music culture and musicians had to know the oeuvre of arias and choruses from Europe.

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3. Terry Teachout, "Jazz and Classical Music: To the Third Stream and Beyond," in *The Oxford Companion to Jazz*, ed. Bill Kirchner. (New York: Oxford University Press, 2005), 346.

4. Ibid., 347.



Jelly Roll Morton's account of the multicultural nature of New Orleans, and the ability to speak any musical style, including melodies from other countries, vividly describes the broad cultural diversity within the New Orleans social strata as follows:

New Orleans was the stomping grounds for all the greatest pianists in the country. We had Spanish, we had colored, we had whites, we had Frenchmens [*sic*], we had Americans, we had them from all parts of the world. The sporting houses needed professors, and we had so many different styles that when ever you came to New Orleans, it wouldn't make any difference that you just came from Paris or any part of England, Europe or any other place-whatever your tunes were over there, we played them in New Orleans.<sup>5</sup>

The ethnomusicologist Mantle Hood coined the term “bimusicality” to describe musicians trained in non-western and western musical traditions. Hood was referring to musicians of the Imperial Japanese Court, who were fluent in traditional *gagaku* as well as in pan-European classical styles. But George Lewis points out that this bilingual structure was second nature to jazz. Just as James Reese Europe had sought to create a military style that was unique to the African-American tradition, in 1930 William Grant Still had a similar vision for a “Negro Symphony Orchestra”: “Their training in the jazz world will even have enhanced their virtuosity, and they will be able to play perfectly passages that would be difficult for a man (person) trained only in the usual academic way.”<sup>6</sup>

During the 1950's there were attempts to bridge jazz and classical music by composers and musicians from both sides of the musical field. Gunther Schuller, composer and professor emeritus from New England Conservatory coined the term, third-stream. Most of these pieces

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5. Jelly Roll Morton, interview by Alan Lomax, in *Reading Jazz: A Gathering of Autobiography, Reportage, and Criticism from 1919 to Now*, ed. Robert Gottlieb (New York: Vintage, 1999), 4.

6. William Grant Still, “A Negro Symphony Orchestra,” *Opportunity* 17, no. 9 (September 1939): 267.

have a chamber group or orchestra, the idea being to combine these ensembles with a jazz ensemble. Schuller coined the term “third stream” to offer a creative space, free of either of the respective boundaries of classical or jazz. And yet socially and culturally, the merger was not as easily accepted as he had anticipated.

[B]y designating this music as a separate, third stream, the two other mainstreams could go their way unaffected by attempts at fusion. I had hoped that in this way the old prejudices, old worries about the purity of the two main streams that greeted attempts to bring jazz and ‘classical’ music together could, for once, be avoided. This, however, has not been the case.<sup>7</sup>

“When jazz and classical meet, the issues are which is dominant or subordinate; in what genre must each be classified; and to what formal structure does each adhere?” Are these the most important criteria for analyzing the music and the impact and affect of music? Schuller further expounds on the relationship between the two styles addressing issues of semantics and engrained bias involved in the use of terminology as well as differences of aesthetics and cultural norms. His essay in *New Perspectives on Jazz*, a series of essays exploring jazz in the United States, compiled and edited by David N. Baker, includes: Amiri Baraka, Stanley Crouch, Gary Giddins, Martin Williams, Dan Morgenstern, Billy Taylor, and Schuller. Composer Ollie Wilson, Schuller’s respondent, deals with the influence of jazz on “traditional” “concert music.” Schuller asserts that the relationship between the two genres has always been “profound” and “fragile”<sup>8</sup>; Profound because of the extraction of various harmonic sequences and structures as well as melodic ornamentations and instrumental traditions that are “inextricably part of the

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7. Gunther Schuller, *Musings: The Musical Worlds of Gunther Schuller* (New York: Oxford University Press, 1989), 115.

8. Gunther Schuller and Olly Wilson, “The Influence of Jazz on the History and Development of Concert Music,” in *New Perspectives on Jazz*, ed. David N. Baker (Washington: Smithsonian Institution Press, 1986), 9.

evolution of jazz as a distinct musical language”; and “fragile” because throughout most of jazz’s now more or less 100-year history, classical music and jazz have been rejecting each other, misinterpreting each other, mistrusting each other, and frequently skimming off the top elements and concepts indigenous to both traditions in ways that can only be described as “superficial.”<sup>9</sup> He goes on to say that classical music and musicians have won this battle of discourse in terms of having a “longer and sadder history.” One of the first problems he addresses is the perception associated with the terms, “classical” and “concert music.” With classical music, in that there is the obscurity of whether the term is referring to the formal period of 1750–1825, or to the entire collection of European Art music. The term also excludes European folk, popular, and ethnic vernacular traditions without definition. Schuller scorns the assumption that jazz needs classical music in order to gain acceptance in society and musical culture. He asserts that, “Jazz is its own self-defining musical art form.”<sup>10</sup> Schuller condemns two other terms: “serious” music for its assumptions and also the term “folk” music in its current use stating that, “Today’s so-called folk music is a synthetic product primarily conceived in the Brill building and in Nashville studios.”<sup>11</sup> He concludes that the term “vernacular” music gives associations that are less biased and more descriptive of styles unique to a particular group or place. Composer, Olly Wilson responds to Schuller’s essay by concurring that terminology based on assumptions true and authentic in western traditions is always the same in other non-western or folk traditions. He further states that jazz will never enjoy the deserved support and respect until these misconceptions have been erased from the nation’s consciousness.<sup>12</sup>

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9. Ibid., 10.

10. Ibid.

11. Ibid.

12. Ibid., 27.

Leonard Bernstein has also written about the influence of jazz on classical music as well as the ongoing evolution of American identity within classical styles. Bernstein's analysis begins with the turn of the nineteenth century with those who had only the European models of Liszt and Wagner, followed by the advice of the Bohemian composer, Anton Dvorak, who suggested that the nationalist school should come from the melodies of Native Americans and the Negro (spirituals and work songs).

Why did this movement fail? For fail it did, in the sense of a healthy, historical construction. After all, it was large, it was active, it was earnest, and it was sincere. But it was unnatural. It was trying, however sincerely, to be something it was not. A national music is national in direct proportion to how close to its home audiences feel.<sup>13</sup>

Bernstein suggests that what was missing from these attempts was the element of inspiration that comes from what he calls the "unconscious." He states that this comes from a deep-seated place within the composer, versus a peripheral perspective: "If we accept the principle that what we call 'inspiration' in music is an impulse that springs from the unconscious and attains fruition through the medium of conscious manipulation, then it simply won't do for a composer to seat himself at his/(her) table and decide that he/(she) is going to be American or anything else."<sup>14</sup>

Bernstein then expounds on the elements that I contend are the inspiration for my Vespers and give a context to the attempt to synthesize the various components of my early cultural upbringing and my integration of musical styles and aesthetics. Bernstein asserted that, "His/(her) output should be the natural expression of his/(her) psyche, or his soul, or his

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13. Leonard Bernstein, "The Absorption of Race Elements into American Music" (Bachelor's thesis, Harvard University, 1939). Rpt. in Leonard Bernstein, *Findings: Fifty Years of Meditations on Music* (New York: Doubleday, 1982), 39.

14. Ibid., 40.

collected experiences, or his frustrations, or his adjustment, or whatever you choose to call it. If he/(she) is American, the music will be American in terms of his place in the development of American history.”<sup>15</sup>

Bernstein suggested that Native American experience was not received as passed down through their melodies because of an inability for the majority culture to relate aesthetically. Within the musical traditions involving Africa and Europe, the narratives continue to unfold, evolve, and intersect, often contradicting one another or standing as antithetical in nature. The reality is that colonization created symbiotic relationships between the cultures of the colonized and their oppressors. From the 16th century forward there was interdependency of cultural exchange between Europe, the Americas and Africa, in which the tropes and borrowings created new genres and styles. Narratives from all sides must be included in Western music history. J. Peter Burkholder suggests that it is misguided not to look at the American musical experience as part of the larger European (Classical) musical experience. Burkholder states that when Europeans came to America, they brought with them certain musical traditions and cultivated them. New genres and types evolved in America often as a result of the blending of European styles with pre-Columbian and African musical styles. Many of these genres and styles were taken to Europe and adopted as part of the musical tradition. The chacona was imported to Spain from Latin America and the sarabande was imported from Mexico.<sup>16</sup> His description of the influence of European style and form on Russia, and its transformation within a Russian style that transcends nationalism and becomes part of the Western music tradition, gives an analogy of

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15. Ibid.

16. J. Peter Burkholder, “Music of the Americas and Historical Narratives,” *American Music* 27, no. 4 (Winter 2009): 413.

the influence of the pentatonic scale and the blues or specific dances such as the Cake Walk and the Lindy Hop upon jazz as well as classical forms.

### Chapter 3: THE FOLK ELEMENT

In “Towards a Critique of Negro Music,” Alain Locke states with respect to Negro music (that which resembled the minstrel tradition) that Negro musicians in vital touch with their folk traditions were in slavery to Tin Pan Alley. Leonard Bernstein suggests this same sentiment in distinguishing the improvised jazz of those who embrace its traditions and practices versus the commercialized versions that offered only a quasi-satirical model. Booker T. Washington, though conservative about his views of Southern Whites, was not conservative in the least about the power and place of the spiritual in the historical narrative of Black people in America. He wrote in the introduction to Samuel Coleridge Taylor’s *Twenty-Four Negro Melodies (for piano)* that he was disturbed by two trends occurring: (1) The spirituals were dying out due to a lack of singing by former slaves and new generations; and (2) the spiritual portrayed in the styles of the “rag” and even worst, the “coon” song.

According to Locke, Dvorak, Copland, Alden Carpenter, George Gershwin and Paul Whiteman created the most original and far-reaching compositions using Negro themes. He found that much of Burleigh, Rosamund Johnson and R. Nathaniel Dett was sophisticated or diluted. If we compare Locke’s ideals of appropriate use of the folk traditions with that of Ellington’s, we see that Ellington preferred the music of the people and had no desire to be part of the academy. To elaborate on the distinctions pointed out by Bernstein, in 1928 while George Gershwin was premiering *An American in Paris*, Duke Ellington was presenting *Black and Tan Fantasy*. While Gershwin’s composition displays numerous orchestral procedures in a 19th century rhapsodic style, Ellington’s piece revealed a newfound appreciation for the “organic,” “folk” dimensions of New Orleans, the entire south and especially the blues. Ellington later

wrote about his work, *Black Brown and Beige*, a tone poem tracing the history of Negro people in America:

I wrote it because I want to rescue Negro music from its well-meaning friends....  
Conservatory-trained musicians who inevitably handle it with a European technique have made all arrangements of historic American Negro music. It's time a big piece of music was written from the inside by a Negro.

I am putting all I have learned into it in the hope that I shall have achieved something really worthwhile in the literature of music, and that an authentic record of my race written by a member of it shall be placed on record.<sup>17</sup>

Both Locke and Ellington desire an “uplift” of the black race and identity, but Ellington believed that it was the raw materials of the people that would speak the most profoundly. Locke believed that Christianity was the power motif behind the spirituals... He said, “these songs will be shown to be profound and capable of a spiritual dynamic of great force.”<sup>18</sup> He also stated that the Negro had developed a special discipline and a special heritage, which may make him “a protagonist in our culture of spiritual and mystical values.”<sup>19</sup>

It is in the symbolism and the metaphor contained with the spiritual that transcends and illuminates the principles of the Gospel, the acts of Christ and the Old Testament exodus of the Israelites. Colonel Thomas Wentworth Higginson, whose article “Negro Spirituals” printed in the June, 1867 edition of the *Atlantic Monthly*, contained one of the earliest descriptions of the spirituals, and is mentioned in William Francis Allen’s foreword to *Slave Songs of the United States* for his “friendly encouragement and for direct and indirect contributions to their original

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17. Mark Tucker, ed., *The Ellington Reader* (New York: Oxford University Press, 1993), 253.

18. Alain Locke, “Towards a Critique of Negro Music,” *Black Song: The Forge and the Flame: The Story of How the Afro-American Spiritual Was Hammered Out*, ed. John Lovell (St. Paul, MN: Paragon House, 1986). 502.

19. *Ibid.*, 503.



stock of songs,”<sup>20</sup> Higginson asserted that in the songs sometimes the present predominates, sometimes the future, but that the combination of the two was always implied. He also said that “there was no parallel instance, of an oppressed race sustained by religious sentiment alone.”<sup>21</sup> It is the symbolic references to life’s journey, past, present, and future, that the Spiritual illuminates, giving examples of perseverance. “I keep so busy praising my Jesus, I ain’t got time to die,” shows how one’s mental capacity to endure torture, as well as literal and figurative degradation, is made possible by keeping a disciplined, keen embrace of a spiritual ideology that is transcended into physical reality that is evidenced by the mere ability to survive and exist. It is the combination of the actual evidence of the historic journey narrated in metaphors and biblical passages, which give the Spiritual such potency and appeal to cultures around the world seeking liberation from oppression.

Zora Neale Hurston offers a slightly different perspective on the power and use of the Spiritual, contradicting W.E.B. Du Bois’s view of Spirituals as sorrow songs. Hurston suggests that the songs offered happy release. This sentiment can be seen as reinforcing the notion that the principles of the Gospel (the fruit of the spirit) offer joy, peace, patience, and love, further illustrated in one of the verses of the old song, *Give me that Ol’ Time Religion*, “Makes me love everybody,” as the ability to love your enemies being a mandate from Christ himself.

In 1907 Cecil Sharp wrote in *English Folk Songs* that folk music is created by “common folk” (laypersons) whose “mental development has been due not to any formal system of training

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20. William Francis Allen, “Foreword,” in William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison, eds., *Slave Songs of the United States* (Bedford, MA: Applewood Books, 1867), xxiv.

21. Bessie Cleveland, “Music in the Public Schools,” *Southern Workman* XXX, no. 4 (1901): 208.

or education, but solely to environment, communal associations, and direct contact with the ups and downs of life.”<sup>22</sup> John Lovell expounds on this same subject as follows: “These people are not uneducated; the unfolding of their consciousness has been merely the result of realistic process. The primitive African, for example, according to the demonstration of Diedrich Westermann, was definitely not uneducated.”<sup>23</sup>

Sharp asserted that Folk music reflects feelings and taste that are communal rather than personal. Henry Edward Krehbiel defined folk music as, “echoes of the vast folk (people), and in them are preserved feelings, beliefs and habits of antiquity.... His idioms are taken off the tongue of the people; his subjects are the things which make for the joy and sorrow of the people.” Lovell states, “ Since the creator’s potentially racial or national, and not personal, his work is enduring, not ephemeral.” He continues that the individual invents; the community selects. The racial character of a song, therefore, is communal choice, not communal invention.<sup>24</sup>

Ralph Vaughn Williams emphasizes that the folk song grows directly out of the needs of the people, and that the people find a fit and perfect form for satisfying those needs. With respect to renditions and loyalty to a particular rendition of a piece of folk music, Lovell clarifies, “There is no original in traditional art, no virtue in the ‘earliest known version’. Later versions are developments, not corruptions.”<sup>25</sup>

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22. Cecil Sharp, “English Folk Songs,” in *Black Song: The Forge and the Flame: The Story of How the Afro-American Spiritual Was Hammered Out*, ed. John Lovell (St. Paul, MN: Paragon House, 1986), 12.

23. John Lovell, ed. *Black Song: The Forge and the Flame: The Story of How the Afro-American Spiritual Was Hammered Out* (St. Paul, MN: Paragon House, 1986), 12.

24. Ibid., 13.

<sup>25</sup> Ibid.

## Chapter 4: TOPICS IN JAZZ AND AMERICAN MUSIC

The idea of musical acculturation or elements of meaning and symbolism being engrained in a particular dance step or musical gesture of the voice is very much a part of understanding the sounds and gestures of the blues and of African/African American synthesis and transformation. The idea that there is a historical narrative within the sounds and movements of the African /African American that became symbolic and programmatic is key to forming a larger view of Ellington's vision and purpose for writing large scale works. Albert Murray and Gunther Schuller both agree that Ellington's music, far from being dependent on European musical conventions, utilizes at its core, the blues, and folk tradition. Murray describes Ellington's music not as:

[A] free or even a deliberately iconoclastic appropriation of any European convention, but rather the extension, elaboration, and refinement of the basic twelve bar (and less frequently the eight, four, and sixteen bar) blues idiom statement of the old strolling and street corner folk musician with his train whistle guitar and harmonica and also of his sometimes less folksy honky-tonk keyboard colleague. No wonder his music always sounds so unmistakably American.<sup>26</sup>

Just as Leonard Ratner's use of the term topic as a "subject of musical discourse"<sup>27</sup> involving the association of musical figures with a common and well-understood dance type or musical style is applicable to the music of the Classical and early Romantic period, there is a way of describing the folk and social experience of the African Diaspora experience in America, through the continuum of music. Amira Baraka presents a framework of how Negro music speaks to the particular social history of the time.

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26. Albert Murray, "The Vernacular Imperative: Duke Ellington's Place in the National Pantheon," *boundary 2* 22, no. 2, *Jazz as a Cultural Archive* (Summer 1995):23.

27. Leonard Ratner, *Classical Music: Expression, Form, and Style* (New York: Schirmer, 1980), 9.

It seems to me that some kind of graph could be set up using samplings of Negro music proper to whatever moment in each grouping of songs a certain frequency of reference could pretty well determine his social, economic, and psychological states at that particular period. From the neo-African slave chants through the primitive and classical blues to the scat singing of the beboppers: all would show definite insistences of reference that would isolate each group from the others as a social entity.<sup>28</sup>

Frank Salamone suggests that jazz has tropes that are reflective of African culture. These cultural modes of expression create personal symbols and metaphors that encapsulate and convey identity. Salamone notes that Africa has served as an index, a kind of meter, to gauge a level of authenticity. He states:

The less "African" and more "European" a performance, for example, the less likely jazz musicians are to find it acceptable. Conversely, the more authentic-even flawed- a performance, the more it is perceived to be approaching an African essence, or "soul." Jazz musicians have been careful and correct in indicating that their music is not a result of inability or corruption in performance, but rather of choice. Two musical cultures consisting of related but differing codes have been captured in the contrastive metaphors "African" and "European." These terms have not, of course, remained static over time.<sup>29</sup>

Preferable to being apologetic about the difference in these two cultural aesthetics/metaphors, is the ability to receive the influx of new cultural perspectives, while maintaining a norm that is true to the value system that is at the core of this aesthetic. With regard to the question of content versus formal design, the component of emotion, as a source and display of intelligence, in that it is used as metaphor and produces a trajectory through time and space (individually and as a collective ensemble), does create form. Salamone points out that seeing these attributes as wrong or lacking is missing the purpose.

Black musicians are careful to note that distinctions between emotion and intelligence in jazz miss the mark. They quite rightly fear that white critics equate the emotion of jazz

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28. LeRoi Jones (Amiri Baraka), *Blues People* (New York: William Morrow, 1963), 65.

29. Frank A. Salamone, "Jazz and Its Impact on European Classical Music," *Journal of Popular Culture* 38, no. 4 (2005): 741.

with African intuition, and intelligence with European rationality. Absolutely correctly, they note that the African aesthetic does not separate these terms, but rather demands the unity of the two.<sup>30</sup>

Susan McCleary's primary thesis in her article "Theorizing the Body in African-American Music," is that when seen through a European aesthetic and cultural lens, the mind and culture of Blackness remains the exclusive property of Eurocentric discourse. "The binary opposition of mind and body that governs condemnation of black music remains in force."<sup>31</sup> McCleary goes on to highlight the fact that Black music is not the universal unconscious or the primitive body projected by romanticists, but rather a highly disciplined set of practices. She points to several scholars who are defining various topics within Black music or music by Black Americans. She states:

Olly Wilson (1985), Sterling Stuckey (1987), Samuel Floyd Jr. (1991), Portia Maultsby (1990), ground their research in part in the relationship of African-American musics to their roots in African Cultures. Within these cultures, the body figures not as the desired-yet-dreaded other of the cultivated mind but rather as the indispensable medium that links the physical world with the spiritual, that facilitates the internalization and reenactment of communal beliefs. This very different way of organizing the world serves as the basis of a complex cultural fabric, no less intricate, nor intellectual.<sup>32</sup>

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30. Ibid.

31. Susan McCleary and Robert Walser, "Theorizing the Black Body in African American Music," *Black Music Research Journal* 14, No. 1 (1994): 76.

32. Ibid.

## Chapter 5: ‘JAZZ VESPERS’

My attempt at large scale design in this piece utilizes traditional thirty-two bar forms with interpolations of development sections or musical movement which are used to highlight and accentuate the text, illuminate various biblical descriptions and references, and offer interpretation of various aspects of worship and meaning through musical imagery. The use of the general outline of the Vespers structure allowed for an opening concept of an invocation or opening prayer. Monteverdi’s *Vespro della Beata Vergine* provided a model to imitate in the use of the opening versicle and response *Deus in adjutorium*. In the traditional Roman Rite, five psalm settings follow. Historically Vespers has been performed at twilight, indoors with candles that are ceremonially lit along with incensation. In the Armenian and East Syrian traditions these “Cathedral” vespers are still practiced, but have not survived in the Roman tradition. These more elaborate vespers of the fourth Century began with the *lucernarium*, the lighting of the lamps and the blessing of the new light, after which was sung the ancient hymn *Phōs hilaron* (O Gladsome Light).

The opening jazz section in 5/8 time serves as preview of the opening orchestra introduction as well as the opening choral petition and response, all of which occur in the “purest” of keys, C major, and is symbolic of the light (*lucernarium*) and also serves as the praise and adoration chord, *Deus Domine*. The melody is built out of major triads built on the first three scale steps of the C major scale. This chord pivots on a tonic dominant axis. This dominant chord is the chord of Prayer and Petition. All of the tension within the dominant builds and then releases into the simplicity of a modest prayer (the opening versicle text in English) sung by a soprano soloist. The soloist and choir in this section almost take on a musical theater

feel, somewhat cliché in the style of Bernstein, as the soprano soloist petitions “*Oh Lord please have mercy, Oh Lord please help me.*” The harmonic palate again is jazz-like but the melody is far from the blues aesthetic. This is intensified through a call and response exchange between the soloist and chorus exclaiming, “Domine Deus”

These chords, along with a thirty-two measure song, *Lyvia's Bounce*, written for my youngest daughter, Lyvia, form the sound source and the genesis of the Vespers. *Lyvia's Bounce* is a waltz that utilizes two against three throughout the melody. The rhythm underneath continues the hemiola feel. Monteverdi's use of triple meter as a symbolic gesture to the Trinity as well as a means of contrast is used throughout the Vespers and can most notably be seen in the opening Toccata, which utilizes a triple meter ritornello. I also use a ritornello between entries of the Doxology. The chord used for the opening 5/8 section, the versicle and response, and *Lyvia's Bounce*, is a C major chord with a raised fourth scale degree, or sharp eleven, which implies the Lydian mode which is used in modern jazz but also in the Impressionistic period and has its origins as the fifth of the eight Gregorian church modes. The triads in the Lydian mode create major triads on the tonic and supertonic. The scale I use is actually Lydian augmented, based on George Coleman's scale syllabus in his book, *The Lydian Chromatic Concept of Tonal Music*. This allows for a major chord on the mediant as well. The Lydian mode can be built with fifths, for example, if you constructed a succession of fifths from C, G, D, A, E, B, F# and then place these notes within an octave, you have the Lydian mode, C,D,E,F#,G,A,B. And when these notes are voiced in thirds they form a major 13<sup>th</sup> chord.

I chose to create a continuous design leading from an introduction in which the primary tonal colors and historic modes are presented; the C major sound being brightened by the Lydian mode and the dominant chord intensified by the use of the second scale degree of the Phrygian

mode. Unlike the Roman Rite tradition, the piece does not move from the opening versicle directly to the doxology, but instead moves into an antiphonal exchange between voices over an ostinato figure, in which the chorus repeat the text, *Deus Domine*, followed by the interpolated text from the New Testament, John, 1:1, “In the beginning was the word”. This is followed by a more pronounced statement of the text, “And the word was God.” The antiphonal nature of this section is inspired by the imagery of symbolic worship described in Isaiah 6: in which the heavenly host cry out “Holy, Holy, Holy”. The doxology, utilizes the bass ostinato of Wayne Shorter’s *Footprints*, while utilizing an organum style exchange in C Dorian between paired voices of men and women, followed by ritornello style exchanges with the horns. This segues into the first Psalm setting, a jazz ballad in Eb major, in which Psalm 139: 7-8 is set: “Where can I go to flee from your presence? Where can I go that you’re not there? If I ascend above or low beneath the Earth, you are there.”

The middle movement contains two opening Psalms presented in a quasi-chant/recitative style. The text of Psalm 133: 1, “How good and pleasant it is to dwell together in unity”, is sung by a tenor solo and is answered by an orchestral interlude. This leads into a baritone solo, again in a quasi chant/recitative style singing Psalm 51, “Create in me a clean heart and renew a right spirit in me.” This leads into the introduction of Psalm 130, “Out of the deep have I cried unto thee oh Lord.” This text, like the opening Versicle, is a petition for help from distress and despair. The orchestration is somewhat “Bachish” in terms of the imitation and figuration of the opening theme. The duet is in a somewhat Baroque style. The end of the piece exhibits the optimism stated in the text, “I wait for the Lord my soul doth wait.” The Magnificat utilizes the aesthetic of the blues tonal, the use of this in the melodic content to represent Mary’s song of Joy, utilizes the Blues Aesthetic, or Human sense that in the midst of feeling awe, being



overwhelmed and feeling moments of doubt her soul is assured and magnifies the Lord in the midst of uncertainty. The jazz waltz is used again to set the words, “And my spirit rejoices in the Lord”.

This movement is followed by a setting of Psalm 130, “Out of the deep have I cried unto thee oh Lord”, in which the textual theme again follows that of the opening versicle in that it is petitioning help from distress and despair. The orchestration and the rhythmic activity given to the strings is intended to sound in the style of Bach in that the bass and continuo are foundational and the polyphony accompanying the melody is moving twice as fast with upbeat gestures. The orchestra is accompanied by a drum pattern that is a cross between a bossa/latin feel and a sixteenth note funk ballad feel. The figuration and imitation in the duet is also intended to reference a Baroque style. The end of the piece exhibits the optimism stated in the text, “I wait for the Lord my soul doth wait”. This is followed by a vamp for the jazz quintet in which the saxophone solos and the orchestra, as well as soloist, are cued in and out of this repeating texture until the cue for the coda. Adherence to the inner pulse and backbeat of the drums is more crucial than following the baton as everyone must feel the pulse, utilizing the same subdivision.

The continued developing aspect of the piece beyond what is written on the page requires the entire unit to be involved in the sections of repetition (improvisation) and potentially utilize a number of compositional devices. Aesthetically and formulaically, the idea that the success of the piece is determined by the way the particular players play, versus the interpretation or realization of what is on the page, is a variable that is standard with-in the jazz performance structure. All members - orchestra, chorus rhythm section and soloists - become part of this developmental process. Through individual and collective improvisation, the entire group develops a musical trajectory beyond what is on the page. The idea that the success of the piece

lies in the way the particular players play, versus the interpretation or realization of what is on the page is, again, a variable that is standard within the jazz performance structure; within the classical model, this adds an almost allegoric dimension to the possibilities within real-time performance. The willingness of all parties to engage in this project with open hearts and minds is crucial. The ability to share a multicultural event in a homogenous cultural environment requires acceptance and teaching-learning or sharing-receiving moments. George E. Lewis writes that performer-centered models in which individual players adopt new skills, communicate cross-culturally, and articulate personal research directions have found direction and functional models in improvised music.<sup>33</sup> But learning new performance skills is only part of the issue. Christopher Small underscores that “the tension and the possibility of failure which are part of an improvised performance have no place in modern concert life.”<sup>34</sup> This is the same performance anxiety that more than likely led to the end of improvised cadenzas in concertos in favor of a written one. Pianist Frederic Rzewski reveals that the improvised music of Musica Elettronica Viva, an ensemble that he helped to found, was “based on friendship.” This element of friendship is communicated in the music; it cannot be concealed . . . “Any unfriendly act on the part of some individual threatens the strength of the music we are all trying to create.”<sup>35</sup>

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33. George E. Lewis, “Improvisation and the Orchestra: A Composer Reflects,” *Contemporary Music Review* 25, nos. 5–6 (2006): 432.

34. Christopher Small, *Music of the Common Tongue* (New York: Riverrun Press, 1997), 283–84.

35. Fredrick Rzewski (unpublished essay, 1968).

## **Chapter 6: IDEAS ABOUT STYLE AND INTERPRETATION**

As a pianist, composer and conductor, the opportunity to present this piece to a professional orchestra and chorus, was an opportunity to share concepts of jazz and gospel phrasing, along with concepts of rhythmic subdivision that create the various ways in which a quarter note is to be felt, or the distinction of how to subdivide two eighths, depending on the subdivision, or various rhythmic modes within the two against three (hemiola) felt within the jazz waltz. The string orchestra's musicianship was impeccable and my request for specific phrasing and articulations were met with enthusiasm and very musical responses. The other factor became the rhythm section. The bassist was a well known player in Curitiba. He was expecting lead sheets primarily with chord symbols. Because I assumed the bassist was an orchestra member willing to take on the challenge of a walking bass line or the jazz waltz grooves, I wrote most of the notes out. My concept for a jazz drummer is to write the most lenient part possible especially when it comes to a familiar style/genre such as a jazz waltz. The assumption is the ability to play two against three within the waltz feel is a given. Because the drummer was more of an orchestral percussionist, I had to work with him on creating the waltz feel, the 5/8 section in the beginning, and the swing feel (quarter note ride.)

The idea that the rhythm section's presence makes a huge difference in the overall musical fabric, the beat of the drums, and the rhythmic tapestry of the accompaniment is an African aesthetic that requires listening and responding in performance differently than when following a conductor only. The issue within jazz versus classical interpretation is the written part, and the understanding that the written patterns offer fluctuation and variation that involves collective improvisation. Ideally, improvisation is built into the drummer's ability to create an

accompaniment that continues to create a driving impetus of momentum and rhythmic undercurrent to the entire piece.

The same goes for the bass in that there is a written ostinato or walking bass pattern and yet, the variable of improvisation is still expected in terms of the interaction with the drums as well as the comping or rhythmic accompaniment of the piano. The piano should play in the same style as in a big band, playing “in the cracks” or when the ensemble is not playing, for obvious reasons as the brass can overpower; but in this context with a string orchestra, the piano’s role can be more fully orchestrated into the overall sound. The use of the orchestra is not just to use the strings as a “pad” where there is just a single note that is held while everything is occurring, but the that orchestra is fully interactive in the rhythmic and melodic texture.

In the assessment of the success of a given work and the problematic dynamic of assessment, is the issue merely how much the piece sounds like jazz or a classical piece, versus a truly integrated language that occurs as the result of the two? We are still asking the question Gunther Schuller asked in 1986: “By what criteria shall we evaluate such works? Is it on their intrinsic values as compositions, regardless of their stylistic persuasion? How much do the thoroughness of fusion and the quality of the elements being fused enter into an evaluation of the work under consideration?”<sup>36</sup>

Although my studies throughout higher education have been in choral music, my background has been a synthesis of many multivalent sources from other genres and cultures. The exploration of this dynamic, whether through improvisation, composition, or analysis, has been a crucial component of my professional and academic musical life. The opportunity to write

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36. Schuller, 10.

a work that integrates these components into a single entity fulfills a large component of my views within my teaching philosophy of jazz, and I believe transcends to a certain degree to all musical styles and periods. Jazz is a continuum, through which connections to the past create patterns of borrowing and rejecting of previous styles and periods. Students should be encouraged to see that many of today's musical styles and devices are rooted in historical formal designs and aesthetics. As emerging artists of the twenty-first century, students should be encouraged and empowered to integrate their musical skills with their personal values, faith and culture, while drawing from various musical languages, including the musical styles of Africa and Asia and the musical traditions of the Americas, while continuing the study, practice, and performance of the traditional European canon as core curriculum.

# **Appendix A: A JAZZ VESPERS FOR CHORUS, SOLOISTS, ORCHESTRA AND JAZZ QUINTET**

## **Instrumentation**

### **Jazz Quintet:**

Clarinet in Bb  
Alto Saxophone  
Piano  
Acoustic Bass  
Drum Set

### **String Orchestra:**

Violins I, II  
Violas  
Cellos  
Basses

### **Soloist:**

Soprano Solo  
Tenor Solo  
Baritone Solo

### **Chorus:**

Sopranos  
Altos  
Tenors  
Bass

# A Jazz Vespers for Chorus, Soloists, Orchestra, and Jazz Quintet

## I. Dominus Deus

**Jazz Feel ala *Take Five*, ♩ = 84**  
(Jazz Waltz feel plus two)

Keith McCutchen

**[A] play head 2x, solos, head 2x then to B**  
D maj9

Clarinet in B $\flat$

Alto Sax

Piano

Acoustic Bass

Drum Set

Soprano Solo

Soprano

Alto

Tenor

Bass

**Jazz Feel ala *Take Five*, ♩ = 84**  
(Jazz Waltz feel plus two)

Violin I

Violin II

Viola

Cello

Contrabass

1 2 3 4 5 6 7 8 9 10

# A Jazz Vespers: I. Dominus Deus

11

B $\flat$  Cl. *Em7/D* *A phryg/D* *E/D* *F $\sharp$ /D* *A phryg/D* *A phryg*

A. Sax. *Bm7/A* *E phryg/A* *B/A* *C $\sharp$ /A* *E phryg/A* *E phryg*

Pno. *Dm7/C* *G phryg/C* *D/C* *E/C* *G phryg/C* *G phryg*

A. B. *Dm7/C* *G phryg/C* *D/C* *E/C* *G phryg/C* *G phryg*

D. S. *p sub.*

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

11 12 13 14 15 16 17 18 19 20 21



# A Jazz Vespers: I. Dominus Deus

22

B $\flat$  Cl. A 13b9 D maj9 **B** **meno mosso** ♩ = 108

A. Sx. E 13b9 A maj9 *mf*

Pno. G 13b9 C maj9 *mf* *mp*

A.B. G 13b9 C maj9 *mf*

D. S. *mp*

Solo S

S

A

T

B

Vln. I **meno mosso** ♩ = 108 *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

22 23 24 25 26 27 28 29 30 31 32

# A Jazz Vespers: I. Dominus Deus

33

B $\flat$  Cl. *mp* *f* *ff*

A. Sx. *mp* *f* *ff*

Pno. *mf* *pp* *f* *ff*

A. B.

D. S. *mf* *pp* *f* *ff*

Solo S

S

A

T

B

Vln. I *mf* *pp* *f* *ff*

Vln. II *mf* *pp* *f* *ff*

Vla. *mf* *pp* *f* *ff*

Vc. *mf* *pp* *f* *ff*

Cb. *mf* *pp* *f* *ff*

33 34 35 36 37 38 39

A Jazz Vespers: I. Dominus Deus

40

B $\flat$  Cl. *mf*

A. Sax. *mf*

Pno. *mf* *f*

A. B.

D. S. *mf* *f*

Solo S

S

A

T

B

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mp* *f*

Cb. *mp* *f*

40 41 42 43 44 45 46

A Jazz Vespers: I. Dominus Deus

47

B $\flat$  Cl. *ff*

A. Sax. *ff*

Pno. *ff* *mp*

A.B.

D. S. *f* *ff* *mp*

Solo S

S

A

T

B

Vln. I Div. *ff* Unis. *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

Cb. *ff* *mp*

47 48 49 50 51 52

# A Jazz Vespers: I. Dominus Deus

**C** *rubato (unconducted)* *a tempo (conducted)*  $\text{♩} = 108$

B♭ Cl. *marcato* *p*

A. Sx. *marcato* *p*

Pno. *mp*

A. B. *p*

D. S. *p*

Solo S

S *marcato*  
Do-mi-ne a-di-u van-dum me-fes-ti-na

A *(tenor solo) espress.*  
Do-mi-ne a-di-u van-dum me-fes-ti-na

T *espress.*  
De-us in-a-di-u to-ri-um me-um in-te-nde. Do-mi-ne a-di-u van-dum me-fes-ti-na

B *espress.*  
Do-mi-ne a-di-u van-dum me-fes-ti-na

Vln. I *rubato (unconducted)* *a tempo (conducted)*  $\text{♩} = 108$

Vln. II *marcato*

Vla. *marcato*

Vc. *marcato*

Cb. *marcato*

53

54

55

56

57

## A Jazz Vespers: I. Dominus Deus

[illegible]

# A Jazz Vespers: I. Dominus Deus

64

B $\flat$  Cl.

A. Sax.

Pno.

A. B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

De - us Do - mi - ne De - us

Do - mi - ne De - us Do - mi - ne De - us

De - us Do - mi - ne De - us

Do - mi - ne De - us Do - mi - ne De - us

64 65 66 67 68 69

*f*

# A Jazz Vespers: I. Dominus Deus

70

B $\flat$  Cl.

A. Sx.

Pno.

A. B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Do - mi - ne De - us Do - mi - ne In the be - gin - ning

Do - mi - ne De - us Do - mi - ne

Do - mi - ne De - us Do - mi - ne

Do - mi - ne De - us Do - mi - ne

70 71 72 73 74 75



A Jazz Vespers: I. Dominus Deus

76

B♭ Cl. *mp*

A. Sax.

Pno.

A.B.

D. S.

Solo S.

S.  
was the Word. In the be - gin - ing was the Word. In the be - gin - ing was the Word. \_\_\_\_\_

A.  
*mf*  
In the be - gin - ing was the Word \_\_\_\_\_ in the be - gin - ing was the Word. \_\_\_\_\_

T.  
*f*  
In the beg - gi - ning was the Word. was the Wo - rd was the Word.

B.  
*f*  
in the be - gin - ing was the Word. \_\_\_\_\_

Vln. I

Vln. II *mp*

Vla. *mp*

Vc.

Cb. *p*

76 77 78 79 80 81

# A Jazz Vespers: I. Dominus Deus

82

B $\flat$  Cl. *f*

A. Sx. *f*

Pno. *f*

A. B. *f*

D. S. *f*

Solo S

S *f*  
And the Word was with God. \_\_\_\_\_ And the Word was with

A *f*  
And the Word was with God. \_\_\_\_\_ And the Word was with

T *f*  
And the Word was with God. \_\_\_\_\_ And the Word was with

B *f*  
And the Word was with God. \_\_\_\_\_ And the Word was with

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

82 83 84 85 86 87

# A Jazz Vespers: I. Dominus Deus

88

B $\flat$  Cl. *p sub.* *mf*

A. Sx. *p sub.* *mf*

Pno. *p sub.* *mf*

A. B. *p sub.* *mf*

D. S. *p sub.* *mf*

Solo S

S *p sub.* *mf*  
God. And the Word was God. And the Word was God.

A *p sub.* *mf*  
God. And the Word was God. God. And the Word was

T *p sub.* *mf*  
God. And the Word was God. God. And the Word was

B *p sub.* *mf*  
God. And the Word was God. God. And the Word was

Vln. I *p sub.* *mf*

Vln. II *p sub.* *mf*

Vla. *p sub.* *mf*

Vc. *p sub.* *mf*

Cb. *p sub.* *mf*

88 89 90 91 92 93

# A Jazz Vespers: I. Dominus Deus

94

B♭ Cl. *f* *mf* *rit.* *D*

A. Sx. *f* *mf*

Pno. *f* *mf*

A.B. *f*

D. S. *f*

Solo S. *mf*  
De - us Do mi ne

S. *f* *mf*  
And the Word was God. De - us Do - mi - ne

A. *f* *mf*  
God. And the Word was De - us Do mi ne

T. *f* *mf*  
God. And the Word was De us Do mi ne

B. *f* *mf*  
God. And the Word was De us Do mi ne

Vln. I. *f* *mf* *rit.*

Vln. II. *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

94 95 96 97 98

# A Jazz Vespers: I. Dominus Deus

99 *a tempo* *rit.* *a tempo*

B♭ Cl. *f*

A. Sx. *f*

Pno. *f* *sfz*

A. B.

D. S. *sfz*

Solo S *f* Do - mi - ne

S *f* *mp* De-us Do mi ne De-us, De - us Do-mi-ne Do-mi-ne De-us Do-mi-ne De - us Do - mi -

A *f* *mp* De us Do mi ne De-us Do-mi-ne De - us Do-mi-ne De - us Do-mi-ne De - us Do - mi -

T *f* *mp* De us Do mi ne De-us Do-mi-ne De - us Do-mi-ne De - us Do-mi-ne De - us Do - mi -

B *f* *mp* De us Do Mi ne De-us Do-mi-ne De - us Do-mi-ne De - us Do-mi-ne De - us Do-mi-ne

Vln. I *a tempo* *rit.* *a tempo* *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

99 100 101 102 103 104 105

# A Jazz Vespers: I. Dominus Deus

106

B $\flat$  Cl. *p* *pp* *rit.*

A. Sx. *p* *pp*

Pno. *p* *pp*

A. B. *p* *pp*

D. S. *p* *pp*

Solo S

S *p* *pp*

A *p* *pp*

T *p* *pp*

B *p* *pp*

Vln. I *p* *pp* *rit.*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *pp*

106 107 108 109 110 111 112 113 114

ne Do-mi - ne de-us Do - mi - ne Do-mi - ne Do - mi - nus De - us Do - mi - ne De - us

Do - mi - ne Do - mi - ne Do - mi - ne Do - mi - ne. Do - mi - nus De - us Do - mi - ne De - us

Do - mi - ne Do - mi - ne Do - mi - ne Do - mi - ne. Do - mi - ne De - us Do - mi - ne De - us

Do - mi - ne Do - mi - ne Do - mi - ne Do - mi - ne Do - mi - nus Do - mi - nus De - us Do - mi - ne De - us

A Jazz Vespers: I. Dominus Deus

**Andante espressivo** ♩ = 84

**E**

B♭ Cl. *p*

A. Sax. *p*

Pno. *p*

A. B.

D. S. *p*

Solo S

S

A

T

B

**Andante espressivo** ♩ = 84

Vln. I *p*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

115 116 117 118 119 120 121

# A Jazz Vespers: I. Dominus Deus

122

B $\flat$  Cl. *rit.* *a tempo* *rit.*

A. Sx. *f*

Pno. *f*

A. B.

D. S.

Solo S. *mf*  
Oh Lord please have

S.

A.

T.

B.

Vln. I. *rit.* *a tempo* *rit.*

Vln. II. *p*

Vla. *p*

Vc. *p*

Cb. *p*

122 123 124 125 126 127 128 129



A Jazz Vespers: I. Dominus Deus

130 *a tempo* *rit.* *accel.*

B $\flat$  Cl. *a tempo* *rit.* *accel.*

A. Sx.

Pno.

A. B.

D. S.

Solo S  
mer-cy \_\_\_\_\_ Oh Lord please \_\_\_\_\_ help me \_\_\_\_\_

S

A

T

B

Vln. I *a tempo* *rit.* *accel.*

Vln. II

Vla.

Vc.

Cb.

130 131 132 133

# A Jazz Vespers: I. Dominus Deus

134 **F Jazz Waltz feel plus two**  $\text{♩} = 76$   
*Intensely metronomic, even eights*

B♭ Cl. *p animato* *mf* *f*

A. Sx. *p animato* *mf* *f*

Pno. *p animato* *mf* *f*

A. B. *p animato* *mf* *f*

D. S. *p animato* *mf* *f*

Solo S *mp* *mf* *f*  
 Oh Lord, please - have mer - cy please have mer - cy please have

S *Div mp animato* *mf* *f*  
 Do - mi - nus De - us Do - mi - ne Do - mi - nus De - us Do - mi - ne Do - mi - nus De - us Do - mi - ne

A *mp animato* *mf* *f*  
 Do - mi - nus De - us Do - mi - ne Do - mi - nus De - us Do - mi - ne Do - mi - nus De - us Do - mi - ne

T *mp animato* *mf* *f*  
 Do - mi - nus De - us Do - mi - ne Do - mi - nus De - us Do - mi - ne Do - mi - nus De - us Do - mi - ne

B

**Jazz Waltz feel plus two**  $\text{♩} = 76$   
*Intensely metronomic, even eights*

Vln. I *mp animato* *mf* *f*

Vln. II *mp animato* *mf* *f*

Vla. *mp animato* *mf* *f*

Vc. *mp animato* *mf* *f*

Cb. *mp animato* *mf* *f*

134 135 136 137 138 139 140

# A Jazz Vespers: I. Dominus Deus

141

B♭ Cl. *ff*

A. Sax. *ff*

Pno. *ff*

A. B. *ff*

D. S. *ff*

Solo S *ff*  
mer - cy, please, Do - mi - nus Do - mi - ne, Do - mi - nus Do - mi - ne,

S *ff*  
Do - mi - nus De - us Do - mi - ne Do - mi - nus De - us Do - mi - ne De - us

A *ff*  
Do - mi - nus De - us Do - mi - ne Do - mi - nus De - us Do - mi - ne De - us

T *ff*  
Do - mi - nus De - us Do - mi - ne Do - mi - nus De - us Do - mi - ne De - us

B

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

141 142 143 144 145 146 147 148

# A Jazz Vespers: I. Dominus Deus

**(♩+♩=♩) Jazz Waltz (♩.= 44)**

Repeat G for alto sax. solo, and full chorus. Piano or clarinet play half chorus. Choir enter last time to doxology

B♭ Cl. *p* *f*

A. Sax. *p* *f*

Pno. *p* *f*

A.B. *p* *f*

D. S. *p* *f*

Solo S *p* *f*

S *p* *f*

A *p* *f*

T *p* *f*

B

**(♩+♩=♩) Jazz Waltz (♩.= 44)**

tacet for solos play on cue

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb.

149 150 151 152 153 154 155 156

# A Jazz Vespers: I. Dominus Deus

**H**

B♭ Cl.

A. Sax.

Pno.

A. B.

D. S.

Solo S.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

*p*

Ephrygian F<sup>°</sup>7 F<sup>♯</sup>min9 B13<sup>♯</sup>11 Cm7 F 7 B<sup>♭</sup>maj7 Bm7 E13b9

G phrygian G<sup>♯</sup>7 A min9 D13<sup>♯</sup>11 E<sup>♭</sup>m7 A<sup>♭</sup>7 D<sup>♭</sup>maj7 Dm7 G13b9

*p*

*p*

*p*

*p*

*p*

157 158 159 160 161 162 163 164

# A Jazz Vespers: I. Dominus Deus

1

B♭ Cl. *mf*

A. Sax. *mf*

Pno. *mf*

A. B. *mf*

D. S. *mf*

Solo S. *mf*

S. *mf*

A. *mf*

T. *mf*

B.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb.

A maj7#11 E/G# Gsus13 F#m9 F maj7 Em7 F#sus13 F sus13 Esus13 E7b9

Cmaj7#11 G/B Bbsus13 A m9 Abmaj7 G m7 A sus13 Ab sus13 Gsus13 G7b9

Cmaj7#11 G/B Bbsus13 A m9 Abmaj7 G m7 A sus13 Ab sus13 Gsus13 G7b9

Aah

Do - mi - nus De - us Do - mi - ne Do - mi - nus De - us Do - mi - ne Do - mi - nus De - us Do - mi - ne De - us Do - mi - ne

Do - mi - nus De - us Do - mi - ne Do - mi - nus De - us Do - mi - ne Do - mi - nus De - us Do - mi - ne De - us Do - mi - ne

Do - mi - nus De - us Do - mi - ne Do - mi - nus De - us Do - mi - ne Do - mi - nus De - us Do - mi - ne De - us Do - mi - ne

165 166 167 168 169 170 171 172

# A Jazz Vespers: I. Dominus Deus

**Double Time (in 1)  $\text{♩} = 88$**

**J**

B $\flat$  Cl. *sf*

A. Sx. *sf*

Pno. *sf* swing hard!

A.B. *sf* swing hard!

D. S. *sf* swing hard!

Solo S

S

A

T *mf*  
Glo - ry Glo - ry be Glo - ry

B *mf*  
Glo - ry Glo - ry be Glo - ry

**Double Time (in 1)  $\text{♩} = 88$**

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc. *sf*

Cb.

173 174 175 176 177 178 179 180 181 182 183

# A Jazz Vespers: I. Dominus Deus

184

B $\flat$  Cl. K

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

A

T

Glo - ry be Glo - ry be to the Fa - ther.

B

Glo - ry be Glo - ry be to the Fa - ther.

Vln. I

Vln. II

Vla.

Vc.

Cb.

184 185 186 187 188 189 190 191 192 193 194 195



# A Jazz Vespers: I. Dominus Deus

196

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

196 197 198 199 200 201 202 203 204 205 206

Glo - ry Pa - tri Fi - li - us De - us and to the Ho - ly Spi - rit. \_\_\_\_\_

To the Son and the Ho - ly Spi - rit. \_\_\_\_\_

Glo - ry Pa - tri Fi - li - us De - su and to the Ho - ly Spi - rit \_\_\_\_\_

To the Son and the Ho - ly Spi - rit. \_\_\_\_\_

# A Jazz Vespers: I. Dominus Deus

207

B $\flat$  Cl. L

A. Sax.

Pno.

A. B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

World with-out end. World with-out end. World with-out end.

World with-out end. World with-out end. World with-out end.

World with-out end. World with-out end. World with-out end.

World with-out end.

207 208 209 210 211 212 213 214 215 216 217 218

# A Jazz Vespers: I. Dominus Deus

219

*rit.*  
(♩ = ♩)

B♭ Cl. *ff* *mf*

A. Sax. *ff* *mf*

Pno. *ff* *mf*

A.B. *ff* *mf*

D. S. *ff* *mf*

Solo S

S *ff* *mf*  
Al - le - lu - jah Al - le - lu - jah Al - le - lu - jah Al - le - lu - jah Al - le - lu - jah A -

A *ff* *mf*  
Al - le - lu - jah Al - le - lu - jah Al - le - lu - jah Al - le - lu - jah Al - le - lu - jah A -

T *ff* *mf*  
Al - le - lu - jah Al - le - lu - jah Al - le - lu - jah Al - le - lu - jah Al - le - lu - jah A -

B *ff* *mf*  
Al - le - lu - jah Al - le - lu - jah Al - le - lu - jah Al - le - lu - jah Al - le - lu - jah A -

*rit.*  
(♩ = ♩)

Vln. I *ff* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Cb. *ff* *mf*

219 220 221 222 223 224 225 226 227 228

# A Jazz Vespers: I. Dominus Deus

**Jazz Ballad** ♩ = 66

**M**

B♭ Cl. *mp*

A. Sx. *mp*

Pno. *mp*

A.B. *mp*

D. S. *mp*

Solo S

S *mp*  
men.

A *mp*  
men.

T *mp*  
men.

B *mp*  
men.

**Jazz Ballad** ♩ = 66

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

229 230 231 232 233 234 235 236

# A Jazz Vespers: I. Dominus Deus

**N**

tacet 2x for Piano Solo

B $\flat$  Cl.

tacet 2x for Piano Solo

A. Sx.

Piano Solo 2x E $\flat$ +5

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Where can I go to flee from your pre - sence? Where can I go that you're not there? If I as - cend a-bove or low be-yond the Earth...

237 238 239 240 241 242

## A Jazz Vespers: I. Dominus Deus

243

B. Cl.

A. Sx.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

243 244 245 246 247 248 249 250

you are there. Where can I go to flee from your spi - rit. Where can I go that I can't feel, all your pow-er and all your ma-je-sty

ooh ooh ooh oh aah aah ah all your pow-er and all your ma-je-sty

ooh ooh ooh oh aah aah ah all your pow-er and all your ma-je-sty

ooh ooh ooh oh aah aah ah all your pow-er and all your ma-je-sty

ooh ooh ooh oh aah aah ah all your pow-er and all your ma-je-sty

mf

mf

mf

mf

mf

# A Jazz Vespers: I. Dominus Deus

251

B $\flat$  Cl.

A. Sx.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

251 252 253 254 255 256 257

Chords: D7, G7b9, Gm7, C13b9, Fmaj7, F#m7, B7b9, Em7, A7b9, Dm7, G#7, G7, G7b9, Cmaj7, Gm7, C7, Fmaj7, F#m7, B7b9, F7, Bb7b9, Bbm7, Eb13b9, Abmaj7, Am7, D7b9, Gm7, C7b9, Fm7, B7, Bb7, Bb7b9, Ebmaj7, Bbm7, Eb7, Abmaj7, F7, Bb7b9, Bbm7, Eb13b9, Abmaj7, Am7, D7b9, Gm7, C7b9, Fm7, B7, Bb7, Bb7b9, Ebmaj7, Fm7, Bbm7, Eb7, Abmaj7, Am7, D7b9.

End Piano Solo

Play both times

sing both times

all round me. I'm won - drous-ly made \_\_\_\_\_ when I was made in se - cret. \_\_\_\_\_ I'm won - drous-ly

all round All - a-round me I am so won-drous-ly made so won drous - ly so won - der - ful I'm won - drous - ly

all round me A - round me Won - drous - ly made I am so won - drous - ly made so won-der-fly I am won - drous-ly

all round me A - round me I am won - drous-ly

all round me A - round me. Won - drous - ly made I am so won - drous - ly Wond - drous - ly won - drous - ly

# A Jazz Vespers: I. Dominus Deus

258

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

258 259 260 261 262 263 264

Q

Em7 Am7 D7 Gsus13 G7b9 Begin Solo Cmaj7 C+5 C6 Em7 A7b9 Dm7 D#m7 G#7 Dm7 G#7 G7 Fm7

Gm7 Cm7 F7 Bbsus13 Bb7b9 Ebmaj7 Eb+5 Eb6 Gm7 C7b9 Fm7 F#m7 B7 Fm7 B7 Bb7 Abm7

Gm7 Cm7 F7 Bbsus Bb7b9 Ebmaj7 Eb+5 Eb6 Gm7 C7b9 Fm7 F#m7 B7 Fm7 B7 Bb7 Abm7

made Won-drous-ly made by thee.

made so \_ won - drous Won-drous ly made by thee

made so \_ won - drous Won-drous ly made by thee

made so \_ won - drous Won-drous ly made by thee

made so woun - drous Won-drous ly made by thee.

If I rise up-on the wings of the dawn, If I drift be-neath the sea, if I drift be-neath the

If I rise up-on the wings of the da - wn If I drift be-neath the sea

If I rise up-on the wings of the dawn, If I drift be-neath the sea, if I drift be-neath the

If I rise up-on the wings of the dawn, If I drift be-neath the sea, If I drift be-neath the

f tacet 1x for sax solo, sing 2x

f tacet 1x for sax solo, sing 2x

f tacet 1x for sax solo, sing 2x

f tacet 1x for sax solo, sing 2x



# A Jazz Vespers: I. Dominus Deus

265

B♭ Cl. 1. 2.

A. Sax. *end sax solo*

Pno. *Gm7 Bbm7 Eb7 Abmaj7 Abm7 Dbm7 F7 Bbm7 Gm7 C7 F7 Bbm7*

A.B. *Gm7 Bbm7 Eb7 Abmaj7 Abm7 Dbm7 F7 Bbm7 Gm7 C7 F7 Bbm7*

D. S. *p*

Solo S

S *p*  
 sea, If I ride up-on the rays of sun - light You'll guide me, me.  
 me you'll guide me

A *p*  
 If I ride u-pon the rays of gold-en sun - light You'll guide me, you'll guide - me, me.

T *p*  
 sea, If I ride up-on the rays gol-den sun - light You'll guide me, you'll guide - me, me

B *p*  
 sea, If I ride u-pon the rays of gold-en sun - light You'll guide me, me.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

265 266 267 268 269 270 271

## II. Out of the Deep

**Moderato** ♩ = 120 R *rubato* *a tempo*

Clarinet in B $\flat$

Alto Sax

Piano

Acoustic Bass

Drum Set

Soprano Solo

Soprano

Alto

Tenor

Bass

(tenor solo)

*f* How good and plea - sant — when kin - dred live to - ge - ther in u - ni - ty —

**Moderato** ♩ = 120 *rubato* *a tempo*

Violin I

Violin II

Viola

Cello

Contrabass

*pensive, prayerful*

*f* *mf* *p*

1 2 3 4 5 6 7 8

# A Jazz Vespers: II. Out of the Deep

9

B $\flat$  Cl. *mp*

A. Sax. *mp*

Pno. *mp*

A.B. *mp*

D. S. *mp*

Solo S

S

A

T

B

Vln. I *mf* *p* *mf*

Vln. II *mf* *p* *mp*

Vla. *mf* *p* *mp*

Vc. *mf* *p* *mp*

Cb. *mf* *p* *mp*

9 10 11 12 13 14 15 16

This musical score page, numbered 75, contains measures 9 through 16 of the piece 'A Jazz Vespers: II. Out of the Deep'. The score is arranged for a large ensemble. The upper section includes B $\flat$  Clarinet, Alto Saxophone, Piano (Grand Staff), Alto/Bassoon, Double Bass, Solo Saxophone, Soprano, Alto, Tenor, and Bass vocal staves. The lower section includes Violin I, Violin II, Viola, Violoncello, and Contrabass staves. Measures 9-13 are marked with *mf* and *p* dynamics, while measures 14-16 are marked with *mp*. The key signature is three flats (B $\flat$ , E $\flat$ , A $\flat$ ). The score features various musical notations including slurs, ties, and dynamic markings.

# A Jazz Vespers: II. Out of the Deep

17

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

17 18 19 20 21 22 23

# A Jazz Vespers: II. Out of the Deep

24

B $\flat$  Cl. *rubato* *a tempo*

A. Sx.

Pno.

A.B.

D. S.

Solo S

S

A

T *p* (tenor solo)  
It is like the pre-cious oil on the head, flo - wing down up on Aa - ron's beard.

B

Vln. I *rubato* *a tempo*

Vln. II

Vla.

Vc.

Cb.

24 25 26 27 28 29 30

*ff* *p sub.* *pp*

*ff* *p sub.* *pp*

*ff* *p sub.* *pp*

*ff* *p sub.* *pp*

*ff* *p sub.* *pp*

# A Jazz Vespers: II. Out of the Deep

31

B $\flat$  Cl.

A. Sx.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

31 32 33 34 35 36 37

*p* *mf* *p* *mf* *p* *mf* *p* *mf*

# A Jazz Vespers: II. Out of the Deep

38

*rubato* *a tempo*

B $\flat$  Cl.

A. Sx.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

(tenor solo)<sub>3</sub>

For there is the ble-sings of God and life for - e - ver more.

*rubato* *a tempo*

Vln. I

Vln. II

Vla.

Vc.

Cb.

38 39 40 41 42 43 44

*pp* *pp* *pp* *pp* *pp* *pp* *pp*

# A Jazz Vespers: II. Out of the Deep

45 *rit.* *a tempo* [T] *rubato*

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

(baritone solo)  
*mf dolce*

cre-ate in me a clean - heart, \_\_\_\_\_ and re-new a

Vln. I *rit.* *a tempo* *rubato*

Vln. II

Vla. *mf* *p* *mp*

Vc. *f* *p* *mp*

Cb. *mf* *p* *mp*

45 46 47 48 49 50 51 52



# A Jazz Vespers: II. Out of the Deep

53

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

(baritone solo)

right spi - rit \_\_\_\_ with - in \_\_\_\_ me \_\_\_\_ Cast me not a - way \_\_\_\_ from your pre - sence but re - new a right spi - rit \_\_\_\_ with-in \_\_\_\_ me \_\_\_\_ .

Vln. I

Vln. II

Vla.

Vc.

Cb.

53 54 55 56 57 58

A Jazz Vespers: II. Out of the Deep

59 u **Sixteenth Note Ballad** ♩ = 72

B $\flat$  Cl. *mf detached*

A. Sx. *mf detached*

Pno. *mf detached*

A.B. *mf detached*

D. S.

Solo S

S

A

T

B (baritone solo)  
But re - new a right spi - rit in me. \_\_\_\_\_

**Sixteenth Note Ballad** ♩ = 72

Vln. I *mf* *f detached*

Vln. II *mf* *f detached*

Vla. *mf*

Vc. *mf*

Cb. *mf*

59 60 61 62 63

A Jazz Vespers: II. Out of the Deep

64

B $\flat$  Cl.

A. Sx.

Pno.

A.B.

D. S.

Solo S.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

64 65 66 67 68

# A Jazz Vespers: II. Out of the Deep

69

B $\flat$  Cl. *pp*

A. Sx. *pp*

Pno. *mp*

A.B. *mp*

D. S. *mp*

Solo S. *mf*  
Out of the deep have I cried\_\_ un - to thee oh Lord\_\_

S.

A.

T. (tenor solo) *mf*  
Out of the deep have I cried\_\_ un - to thee oh Lord\_\_

B.

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

Cb.

69 70 71 72

# A Jazz Vespers: II. Out of the Deep

73

B $\flat$  Cl. *p sub.*

A. Sx. *p sub.*

Pno. *p sub.*

A.B. *p sub.*

D. S. *p sub.*

Solo S *p sub.*  
Lord hear my cry \_\_\_\_\_ Lord hear my cry \_\_\_\_\_ Lord hear my cry \_\_\_\_\_

S

A

T (tenor solo) *p sub.*  
Lord hear my cry \_\_\_\_\_ Lord hear my cry \_\_\_\_\_ Lord hear my cry \_\_\_\_\_

B

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb.

73

74

75

76

## A Jazz Vespers: II. Out of the Deep

77 V

B♭ Cl.

A. Sx.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Oh Lord I cry to thee, Oh Lord hear my cry

Out of the deep have I cried unto thee oh Lord Lord hear my cry

80

A Jazz Vespers: II. Out of the Deep

81

B $\flat$  Cl.

A. Sax.

Pno.

A. B.

D. S.

Solo S

(cry) Oh \_\_\_\_\_ Lord hear my cry \_\_\_\_\_

S

A

T (tenor solo)

Lord hear my cry \_\_\_\_\_ , Lord hear my cry \_\_\_\_\_

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

81

82

83

84

## A Jazz Vespers: II. Out of the Deep

This musical score is for the vocal soloists' part of 'The Lord's Prayer' by George Gershwin. It is a full orchestral work, with the vocal soloists (B♭ Cl., A. Sx., Pno., A.B., D. S., Solo S, S, A, T, B) and a large orchestra (Vln. I, Vln. II, Vla., Vc., Cb.). The score is in 4/4 time and features a key signature of three flats (B♭, E♭, A♭). The vocal soloists' parts are written in a variety of staves, including soprano, alto, tenor, and bass. The orchestra includes strings, woodwinds, and percussion. The score is divided into measures, with the vocal soloists' parts starting at measure 85 and the orchestra parts starting at measure 86. The vocal soloists' parts are marked with dynamics such as *ff* (fortissimo) and *mp dolce* (mezzo-piano dolce). The lyrics are: 'if you oh Lord coun-terd our sins tell me who could stand? Tell me who could stand But with'.



## A Jazz Vespers: II. Out of the Deep

89

B♭ Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S.

S.

A.

T. (tenor solo)

B.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

W vocal 2x, sax solo open vocals on cue 2nd ending

(sax solo 3x play till cue)

Gm7 A7+9 B♭maj7 Csus13

slow burn, let it grow through the sax solo!

p

slow burn, let it grow through the sax solo!

p

slow burn, let it grow through the sax solo!

p

you oh Lord there's de - li - ve - rence. There's de - li - ve - rence de - li - ve - rence I wait for you oh Lord my soul doth wait,

dolce

dolce

dolce

dolce

dolce

p

p

p

p

# A Jazz Vespers: II. Out of the Deep

93

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

for you oh Lord my soul doth wait for you oh Lord my soul doth wait. I

(tenor solo)

for you oh Lord my soul doth wait for you oh Lord my soul doth wait. I

D m9 D 7+9 G m7 D m9 D 7+9

93

94

95

# A Jazz Vespers: II. Out of the Deep

96

B $\flat$  Cl.

A. Sx.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

G m7 A 7+9 B $\flat$  maj7 C sus D m9 G m7 E m7 b5 A +9 D m

wait for you oh Lord my soul \_\_\_\_\_ doth wait. for you oh Lord \_\_\_\_\_ more \_\_\_\_\_ than the watch - man waits for morn - ing. More

(tenor solo)

wait for you oh Lord my soul \_\_\_\_\_ doth wait. for you oh Lord \_\_\_\_\_ more \_\_\_\_\_ than the watch - man waits for mor - ning more

96

97

98

# A Jazz Vespers: II. Out of the Deep

99

B $\flat$  Cl. 1. 2. *rit.*

A. Sx. Bm11 E7b9+5 A7+5 D7+9 Gm7 Fm7 Em7b5 Dm7 Bm7 E7 A sus A7b9

Pno.

A.B.

D. S.

Solo S.      than the watch - man waits for mor - ning I (More) than the watch - man waits for morn - ing. More      than the watch - man waits.

S.

A.

T. (tenor solo)      than the watch - man waits for mor - ning. I Out of the

B.

Vln. I. *rit.*

Vln. II.

Vla.

Vc.

Cb.

99

100

101

# A Jazz Vespers: II. Out of the Deep

**X** *a tempo*

B $\flat$  Cl. *a tempo*

A. Sx. *a tempo*

Pno. *a tempo*

A.B. *a tempo*

D. S. *a tempo*

Solo S. *a tempo*  
 Out of the deep have I cried Oh Lord Lord hear my cry Lord hear my cry

S. *a tempo*

A. *a tempo*

T. *a tempo*  
 deep have I cried un - to thee Oh Lord Lord hear my cry Lord hear my cry

B. *a tempo*

Vln. I. *a tempo*

Vln. II. *a tempo*

Vla. *a tempo*

Vc. *a tempo*

Cb. *a tempo*

102

103

104

105

A Jazz Vespers: II. Out of the Deep

**Vocal Motet** Y

106

B $\flat$  Cl.

A. Sax.

Pno.

A. B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

**Vocal Motet**

106 107 108 109 110

A Jazz Vespers: II. Out of the Deep

111

B $\flat$  Cl.

A. Sx.

Pno.

A.B.

D. S.

Solo S.

S.

Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

A.

Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

T.

Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

B.

Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

111 112 113 114

# A Jazz Vespers: II. Out of the Deep

**Waltz** ♩ = 138

B♭ Cl. *p*

A. Sax. *p* *mf*

Pno. *p* *mf*

A. B. *p* *mf*

D. S.

Solo S

S

A

T

B

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

115 116 117 118 119 120 121 122 123



# A Jazz Vespers: II. Out of the Deep

124

AA

B $\flat$  Cl.

A. Sx.

Pno.

A.B.

D. S.

Solo S.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

124 125 126 127 128 129 130 131 132

# A Jazz Vespers: II. Out of the Deep

133

B $\flat$  Cl. *ff* **BB**

A. Sx. *ff*

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

133 134 135 136 137 138 139 140 141

# A Jazz Vespers: II. Out of the Deep

142

B $\flat$  Cl. *mf* *p* *dim.* *pp*

A. Sx. *mf* *p* *dim.* *pp*

Pno. *mf* *p* *dim.* *pp*

A.B. *mf* *p* *dim.* *pp*

D. S.

Solo S

S

A

T

B

Vln. I *mf* *p* *dim.* *pp*

Vln. II *mf* *p* *dim.* *pp*

Vla. *mf* *p* *dim.* *pp*

Vc. *mf* *p* *dim.* *pp*

Cb. *mf* *p* *dim.* *pp*

142

143

144

145

146

147

148

149

150

# III. Magnificat

**Even Eights** ♩ = 112

Clarinet in B $\flat$  *ff* *mf*

Alto Sax *ff* *mf*

Piano *ff* *mf*

Acoustic Bass *ff* *mf*

Drum Set

Soprano Solo

Soprano

Alto

Tenor

Bass

**Even Eights** ♩ = 112

Violin I *ff*

Violin II *ff* *mf*

Viola *ff* *mf*

Cello *f*

Contrabass *ff*

1 2 3 4

### A Jazz Vespers: III. Magnificat

5

B. Soprano

A. Soprano

Piano

D. Alto

S. Tenor

Solo Soprano

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

5

6

7

8

9

10

A Jazz Vespers: III. Magnificat

**Swing Feel**

11

B $\flat$  Cl. *fp* *mf*

A. Sax. *p* *mf*

Pno. *fp*

A.B. *fp*

D. S. *fp*

Solo S

S

A

T

B

**Swing Feel**

Vln. I *fp*

Vln. II *fp*

Vla. *fp* Divisi

Vc. *p*

Cb. *fp*

11 12 13 14 15

# A Jazz Vespers: III. Magnificat

16 DD Even Eighths

B $\flat$  Cl. *ff*

A. Sx. *ff*

Pno. *ff* *f* *p*

A.B. *ff* *f* *p*

D. S. *ff* *fp*

Solo S

S

A

T

B

Vln. I *ff* Divisi Unis. *Even Eighths*

Vln. II *ff* Divisi Unis.

Vla. *ff* Divisi Unis.

Vc. *ff*

Cb. *ff*

16 17 18 19 20

My soul doth

# A Jazz Vespers: III. Magnificat

21

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mag - ni - fy the Lord MY soul, doth mag - ni - fy the Lord My soul doth

*mp*

*mp*

Unis.

*mf*

21

22

23

24



# A Jazz Vespers: III. Magnificat

EE

B $\flat$  Cl. *mp*

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I *mp*

Vln. II

Vla.

Vc.

Cb.

mag - ni - fy the Lord mag - ni - fy the Lord, mag - ni - fy the Lord soul doth mag - ni - fy mag - ni - fy the

25

26

27

28

29

30

A Jazz Vespers: III. Magnificat

**FF** **Swing Feel** **Even Eighths**

B $\flat$  Cl. *mp*

A. Sx.

Pno. *f* *mp*

A.B. *f* *mp*

D. S. *f* *mp*

Solo S

S. Lord!

A. My soul doth mag - ni - fy the Lord My soul doth

T. My soul doth mag - ni - fy the Lord My soul

B. My soul doth mag - ni - fy the Lord My soul

Vln. I *f* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

31

32

33

34

35

## GG

107

A Jazz Vespers: III. Magnificat

41 Jazz Waltz ♩ = 168

B♭ Cl. *mp*

A. Sax. *fp* *mp*

Pno. *fp*

A.B. *fp*

D. S. *fp*

Solo S

S  
— doth mag - ni - fy  
soul doth mag - ni - fy mag - ni - fy the And my

A  
soul doth mag - ni - fy mag - ni - fy the

T  
soul doth mag - ni - fy mag - ni - fy the

B  
soul doth mag - ni - fy mag - ni - fy the

Vln. I **Jazz Waltz**

Vln. II

Vla.

Vc. *fp* *mp*

Cb.

41 42 43 44 45 46

# A Jazz Vespers: III. Magnificat

47

B $\flat$  Cl.

A. Sx.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

47 48 49 50 51 52 53 54 55

spi - rit re - joic - es in the Lord, re - joic - es in the Lord, re - joic - es in the Lord And my spi - rit re -

# A Jazz Vespers: III. Magnificat

56

B $\flat$  Cl. II

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

joic - es in the Lord re - joic - es in the Lord, re - joic - es in the And my spi - rit re - joic - es in me. And my spi - rit re -

56 57 58 59 60 61 62 63 64

# A Jazz Vespers: III. Magnificat

65

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

joic - es in me. And my spi-rit re - joic - es in me. And my spi-rit re - joic - es in me. And my spi-rit re - joic - es in me. And my spi-rit re -

And my spi - rit re - joic - es And my spi - rit re -

And my spi - rit still re - joic - es And my spi - rit

65 66 67 68 69 70 71 72

# A Jazz Vespers: III. Magnificat

73 JJ

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

joic - es in me. And my spi-rit re - joic - es in me. And my spi-rit re - joic - es in me. And my spi-rit re - joic - es in me. And my spi-rit re -

A

joic - es And my spi - rit re - joic - es And my spi - rit re -

T

still re - joic - es And my spi - rit still re - joic - es And my spi - rit still re - joic - es And my spi - rit still re - joic - es And my spi - rit

B

And my spi - rit re - joic - es And my spi - rit re -

Vln. I

Vln. II

Vla.

Vc.

Cb.

73 74 75 76 77 78 79 80



# A Jazz Vespers: III. Magnificat

81 **Expressive**  $\text{♩} = 124$

B $\flat$  Cl. 

A. Sax. 

Pno. 

A.B. 

D. S. 

Solo S 

S 
  
 joi - ces in me.

A 
  
 joic - es

T 
  
 still re - joic - es

B 
  
 joic - es

**Expressive**  $\text{♩} = 124$

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

81 82 83 84 85 86 87 88

# A Jazz Vespers: III. Magnificat

LL

B $\flat$  Cl.

A. Sx.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

89 90 91 92 93 94 95 96 97

The musical score is for a piece titled "A Jazz Vespers: III. Magnificat". It features a variety of instruments and voices. The woodwinds include a B-flat Clarinet and an Alto Saxophone. The piano part is written for both hands. The brass section consists of an Alto Horn and a Double Bass. The vocal section includes a Solo Soprano, Soprano, Alto, Tenor, and Bass. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score is divided into measures, with the visible portion covering measures 89 to 97. The key signature is one flat (B-flat), and the time signature is 4/4. Dynamics such as *mp* (mezzo-piano) are indicated for the string parts.

# A Jazz Vespers: III. Magnificat

MM

B $\flat$  Cl. *mp*

A. Sax. *mp*

Pno. *f*

A.B.

D. S.

Solo S

S

A

T

B

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mf*

98 99 100 101 102 103 104 105

This musical score is for a jazz arrangement of the Magnificat. It features a large ensemble of instruments and voices. The instrumentation includes B $\flat$  Clarinet, Alto Saxophone, Piano, Alto and Baritone Saxophones, Drums, Solo Soprano, Soprano, Alto, Tenor, Bass, Violin I and II, Viola, Violoncello, and Contrabass. The score is written in 3/4 time with a key signature of one flat (B $\flat$ ). The tempo is marked 'MM' (Moderato). The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte). The piano part features a complex, rhythmic accompaniment with many chords and moving lines. The vocal parts are mostly silent, suggesting they are not yet written or are to be added later. The instrumental parts are more active, with the clarinet and saxophone playing melodic lines and the piano providing a rich harmonic background.

# A Jazz Vespers: III. Magnificat

106

B $\flat$  Cl. *mf* *dim.* *mp* *p*

A. Sx. *mf* *dim. poco a poco* *mp* *p*

Pno. *mf* *dim. poco a poco* *mp* *p*

A.B.

D. S.

Solo S

S

A

T

B

Vln. I *mp* *dim. poco a poco*

Vln. II *mp* *dim. poco a poco*

Vla.

Vc.

Cb.

106

107

108

109

110

111

112

113

A Jazz Vespers: III. Magnificat

**With urgency** ♩ = 116

**B♭ Cl.**

**A. Sx.**

**Pno.**

**A.B.**

**D. S.**

**Solo S**  
He \_\_\_\_\_ has looked at me His low - ly ser - vant and showed me fa - vor \_\_\_\_ And from now on all peo - ple

**S**

**A**

**T**

**B**

**Vln. I**  
*p*

**Vln. II**  
*p*

**Vla.**  
*p*

**Vc.**  
*p*

**Cb.**  
*p*

114

115

116

117

# A Jazz Vespers: III. Magnificat

118

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

118 119 120 121 122 123

### A Jazz Vespers: III. Magnificat

[illegible]

# A Jazz Vespers: III. Magnificat

132

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

132 133 134 135 136 137 138 139 140



# A Jazz Vespers: III. Magnificat

141

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ho - ly Ho - ly Ho - ly, \_\_\_\_\_ Ho - ly is - the Lord Al -

141 142 143 144 145 146 147 148 149 150

# A Jazz Vespers: III. Magnificat

151

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

migh - ty. God. Al - migh - ty has done great things for me and Ho - ly is His name.

151 152 153 154 155 156 157 158 159

# A Jazz Vespers: III. Magnificat

160

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

160 161 162 163 164 165 166 167 168

Ho - ly is - His name \_\_\_\_\_ Ho - ly

Ho - ly is \_\_\_\_ His name His name.

Ho - ly \_\_\_\_\_ Ho - ly is \_\_\_\_ His name His

Ho - ly \_\_\_\_\_ Ho - ly \_\_\_\_\_ Ho - ly

Divisi

Unis.

Divisi

Unis.

Divisi

Unis.

Divisi

Unis.

# A Jazz Vespers: III. Magnificat

169

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

is His name His name Hea - ven and Earth are full of thy glo - ry And Ho - ly is His

A

Ho - ly is His name His name Hea - ven and Earth are full of thy glo - ry And Ho - ly is His

T

name Ho - ly Hea - ven and Earth speak of thy glo - ry And Ho - ly is His

B

Is His name His name His name Hea - ven and Earth are full of thy glo - ry And Ho - ly is His

Vln. I

Vln. II

Vla.

Vc.

Cb.

169 170 171 172 173 174 175 176 177

# A Jazz Vespers: III. Magnificat

178

Repeat chorus till cue. Horns trade fours till cue.

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

D7 C7 D7 C7

f

repeat till cue, tacet for solos

name \_\_\_\_\_

Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly

repeat till cue, tacet for solos

name \_\_\_\_\_

Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly

repeat till cue, tacet for solos

name \_\_\_\_\_

Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly

repeat till cue, tacet for solos

name \_\_\_\_\_

Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly

178 179 180 181 182 183 184 185 186 187

A Jazz Vespers: III. Magnificat

**Gospel Shuffle** ♩ = 112

188

B<sup>b</sup> Cl.

A. Sx.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

**Gospel Shuffle** ♩ = 112

Vln. I

Vln. II

Vla.

Vc.

Cb.

188 189 190 191

# A Jazz Vespers: III. Magnificat

192

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

Oh fear the

Oh fear the

192

193

194

195

# A Jazz Vespers: III. Magnificat

196

B $\flat$  Cl. 

A. Sax. 

Pno. 

A.B. 

D. S. 

Solo S 

S 

A 

T 

B 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

196

197

198

199



# A Jazz Vespers: III. Magnificat

200

B $\flat$  Cl. 

A. Sax. 

Pno. 

A.B. 

D. S. 

Solo S 

S 

A 

T 

B 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

200

201

202

203

# A Jazz Vespers: III. Magnificat

204

B $\flat$  Cl. 2.

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

His mer - cy ex-tends to those that fear Him from gen - er - a - tion to gen-er -

His mer - cy ex-tends to those that fear Him from gen - er - a - tion to gen-er -

His mre - cy ex-tends to those that fear Him from gen - er - a - tion to gen-er -

His mer - cy ex-tends to those that fear Him From gen - er - a - tion to gen-er -

204 205 206 207

# A Jazz Vespers: III. Magnificat

208

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S

S   
a - tion. He has done great things for me — and lift - ed me up for the

A   
a - tion. He has done great things for me — and lift - ed me up for the

T   
a - tion. He has done great things for me — and lift - ed me up for the

B   
a - tion. He has done great things for me — and lift - ed me up for the

Vln. I

Vln. II

Vla.

Vc.

Cb.

208

209

210

211

# A Jazz Vespers: III. Magnificat

212

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

212

213

214

215

### A Jazz Vespers: III. Magnificat

216

B $\flat$  Cl.

A. Sx.

Pno.

A.B.

D. S.

Solo S.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

repeat ad lib

minds He has brought down the rul - ers from their throne And filled the hun - gry \_\_\_\_

minds He has brought down the rul - ers from their throne And filled the hun - gry \_\_\_\_

minds He has brought down the rul - ers from their throne and filled the hun - gry \_\_\_\_

minds He has brought down the rul - ers from their throne and filled the hun - gry \_\_\_\_

repeat ad lib

219

# A Jazz Vespers: III. Magnificat

220

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

with good things My soul doth mag - ni - fy the Lord My soul

with good things My soul doth mag - ni - fy the Lord My soul

with good things My soul doth mag - ni - fy the Lord My soul

with good things My soul doth mag - ni - fy the Lord My soul

220

221

222

223

# A Jazz Vespers: III. Magnificat

224 repeat 4x's add each section ad lib

B $\flat$  Cl.

A. Sx.

Pno.

A.B.

D. S.

Solo S.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

224 225 226 227

doth mag - ni - fy the Lord My soul doth mag - ni - fy the Lord My soul

doth mag - ni - fy the Lord My soul doth Mag - ni - fy the Lord My soul doth

doth mag - ni - fy the Lord My Soul doth mag - ni - fy the Lord My soul

doth mag - ni - fy the Lord My soul mag - ni - fies the Lord My soul

# A Jazz Vespers: III. Magnificat

228 QQ On Cue

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S.

S. 

A. 

T. 

B. 

Vln. I

Vln. II

Vla.

Vc.

Cb.

228

229

230

231



# A Jazz Vespers: III. Magnificat

232 1. 2.

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

232 233 234 235

# A Jazz Vespers: III. Magnificat

236

B $\flat$  Cl.

A. Sax.

Pno.

A.B.

D. S.

Solo S

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

236

237

238

239

doth mag - ni - fy the Lord

the Lord

doth mag - ni - fy the Lord

the Lord

doth mag - ni - fy the Lord

the Lord

### A Jazz Vespers: III. Magnificat

[illegible]

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